ISSUE NO.4—WINTER 1973

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CENTANARIO FU
GARY BROWN
and all the artists and writers in the whole blushin' bullpen.

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That was fast!!

It seems like just the other day that we wrote the opening editorial in the premiere issue of FOOM. Suddenly, we're wrapping up the fourth big issue of the magazine dedicated to the World of Marvel Comics—and the far-flung Fellowship of FOOM!

Over the past year, we've worked diligently to produce and promote the kind of club that would be recorded in comic history as No. 1—and judging by the avalanche of mail you've unleashed on us, we've succeeded.

Believe it when we say that all of us here are proud to be part of the bullpen of the world's greatest comics group, Marvel. But we've **even more pride** in you, the legion of fans and readers who've rallied 'round the Marvel banner over the past dozen years—pride because you've supported us and kept readin' our mags, pride because you took the time to write a zillion letters tellin' us how to make our books better, pride because you've made us feel the fulfillment of ourselves as artists and writers.

That's why FOOM **had to be born!**

It's simply our way of showing our gratitude. We know that no company can be greater than its market—that's why we feel nothing's too good for our readers! With the time and energy that goes into each FOOM Magazine, we could probably turn out another comic or two, but, believe it or not, we feel FOOM is **more important!!**

Because you've elected to become part of the Marvel Age of Comics, we make this pledge to you—FOOM IS HERE TO STAY—an' no matter what, **we won't let you down!**

To celebrate our fourth Foomtastic publication, we've put together a special issue, dedicated to Marvel's blushin' bad guys—the wildest super-villains of all time (without them, who would our heroes have to fight?). We think you'll have as much fun with this ish, as we did putting it together!

For openers, we present another **BULLPEN BIO** of one of Marvel's greatest and most humble personalities (who else would go into this All-Villain Issue?). The further adventures of Marvel's **SUPER CHARACTER CONTEST** follows, as does our FOOM **BONUS FEATURE**—a Marie Severin self-portrait. Marie's one of our favorite artists, and a wizard at drawin' rogues and rascals!

The definitive discourse on the darkly debonair and dastardly diabolic despot, Dr. Doom, is the next dispatch of the day to digest. Afterward, **STERANKO'S CRIME FILE** will give all you would-be detectives a chance to solve a special kind of mystery created just for FOOM members. If you like the **CRIME FILE** idea, write and let me know and I'll do another in a future issue.

A host of advance news about Marvel's future publications will be found just before a perilous primer we call **HOW TO BE A VILLAIN,** just in case you care to dabble in one-upmanship! Another villainous venture can be found on CIPHER'S special **CODE PAGE,** opposite a wild, way-out feature titled **VILLAIN FILL-IN!**

This issue's fabulous **FOOM FORUM** follows our special coverage of what may possibly be the start of a full-length Spider-Man feature film. Rounding out this issue's fun, are the usual puzzles, brain-twisters and word warps neatly set off by a new action thriller game we call **HEAVY CONFLICT.**

PROBLEM DEPT: The paper shortage has hit every industry from paper towels to cardboard boxes, and the comic business is caught somewhere in the middle. It's even affected FOOM! The special soil-resistant board we specified for our Comic-savers was so late being delivered that many of you wrote in to check on your orders. Of Course, they've since been manufactured and mailed, but we felt we owed you an explanation—and a word of thanks for your understanding. Our Collectors Classics are late for the same reason, but **will be mailed** just as soon as they come off the presses—so be patient—they'll be worth the wait!

RESUBSCRIBE TO FOOM MAGAZINE: For the past several issues, FOOM members have been asking how they can subscribe to the magazine when their four issues run out. We told you we'd let you know when the time comes, and here it is: This will be the **final issue** for those of you who joined the **Friends Of Ol' Marvel** in the beginning and started with the first issue of FOOM Magazine. We think reading FOOM can be habit forming and that you wouldn't want to miss a single issue in the future (not to mention that FOOM is destined to become one of the hottest **collectors items** on the market). A resubscription form is located on the coupon page in the back of this magazine. DON'T RESUBSCRIBE, however, until your current sub **expires** or you'll wind up with two of the same issue. If the expiration box on the back cover of this issue is checked off, it means it's time to reorder. Don't forget! **DO IT NOW!!**

BACK ISSUE DEPT: Many of you have written requesting back copies stating that you subscribed to FOOM too late and missed the first few issues. For those of you who want to complete your run of FOOM Magazines, we are offering our **very limited supply** for as long as they hold out. At this point, all three previous issues are still available and can be ordered with the blank on page 31.

Before we close, we'd like to remind you about our FOOM **Limerick Contest.** In the first issue, we asked readers to contribute to our collection of far-out phrases which we called FABULOUS FOOMIES (you'll find 'em embellishing the margins of every FOOM mag). Since then, we've received just about every variation possible, enough to last a lifetime.

Last ish, we requested all Foundling FOOMERS to come to our aid and create a batch of FOOM limericks. You'll find some of the best spotted throughout this issue—along with the name of each contributor who is hereby notified of their special standing as **Foomers First-Class** in our exclusive fraternal order. Look 'em over—if you come up with one or more of your own, type them double-spaced and send them along to us. Here's your opportunity to **build a reputation** among your peers and score a victory in the name of Marvel. Just mail them to **FOOM LIMERICKS** to the address on the back cover.

Keep an eye on your mailbox for our next sizzling issue—it'll be a real thunderbolt packed with super-surprises (hint)! Until then, take care.

STERANKO

bullpen bio: steranko

Ever wonder how you could become a comic artist and writer—or the editor of **FOOM MAGAZINE?** Let me tell you how I did it!

I began looking at comics before I could read—matter of fact, that's how I learned to read. Captain America was (and still is) my favorite 40's character.

Over the next dozen or so years, besides getting an education in public school and on the city streets, I made a living by painting signs, touring with the circus as a fire-eater, fronting a series of rock groups on the club circuit, acting as emcee and comic, performing magic on stage and close-up with cards and coins, entertaining as an escape artist and reaping publicity by breaking out of jail cells and boxes dropped to the bottom of rivers, and writing a stack of books on the subject of magic. (One of those books was the inspiration for **Mister Miracle.**)

About the easiest thing I ever did was land a job at Marvel Comics. I had previously created a line of super heroes for another outfit and was freelancing at Paramount Pictures Animation Studios. I stopped in at the Marvel offices to see what the place looked like, someone picked up my portfolio and before I knew it, was being offered a strip by the man himself, Stan Lee.

The rest is history. I walked out that day assigned to do the SHIELD series which I later wrote, pencilled, inked and colored. For the next year or two, I produced Marvel comics and covers, played guitar five nights a week, and held down a full-time job as an ad agency art director and graphic designer.

My approach to comic art synthesized all I had learned from reading them over the years—plus the application of my knowledge of motion picture technique. Somehow it worked, and even won a number of awards both in America and Europe where I've been exhibiting my art ever since. I was also able to fulfill one of my ambitions—that of visualizing the adventures of my childhood comic book hero—Captain America!

Then, in 1969, I took a break to work on a book called the **History of Comics.** What began as a solitary venture somehow grew into a full-time publishing organization, which I named SUPERGRAPHICS. My intention was to produce a line of top quality visual novels, reference books on popular media, checklists, posters and portfolios—designed to give the maximum in graphic excitement to those who enjoy high fantasy, science fiction and heroic adventure. All of them were created especially for the comic fan.

At the same time, I began another career as a commercial illustrator, doing magazine covers, children's books and a hefty stack of paperback book covers. My cover paintings covered the subjects of science fiction, pulp adventure, horror, sword and sorcery, and westerns (my personal favorite).

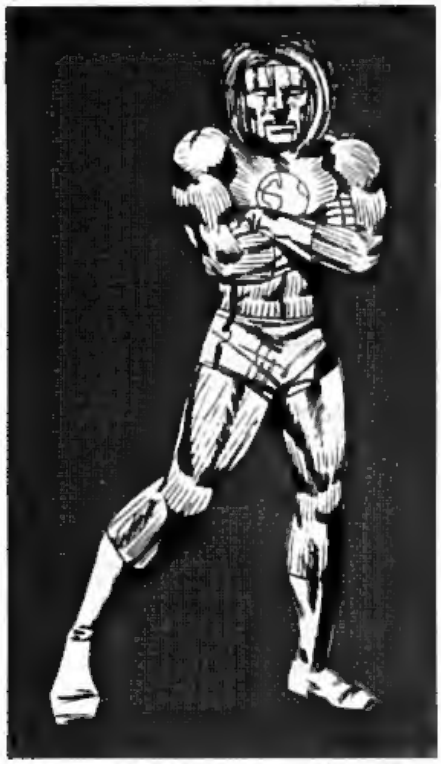
Since then, I've produced two volumes of the **History of Comics** and am currently writing the third. Other productions include posters like the one that was previewed in **Savage Tales** 3 of my sword and sorcery character, TALON.

I suppose it was because of all this that Stan asked me to work with him to create and develop the organization of FOOM. I accepted 'cause it was something I hadn't done before—and 'cause I knew there'd be a lot of fun working it all out.

The future—well, there's a hundred exciting projects waiting to explode on my drawing board and typewriter. Whatever they are, you can bet they'll have something to to with comics. Hope you like 'em!

STERANKO

Here we are again, fellow Foomers, with the latest from Foom Contest Headquarters. Last ish we announced that Michael A. Barreiro hit the jackpot in our **Create-A-Character Contest** with his super villian, **Humus Sapiens.** This issue, we're ready to let you in on a little more of the action—and we're warning you ahead of time, it's a real blockbuster. First of all, in the true tradition of Marvel, editor Roy Thomas transformed Mike's malevolent marauder into a sizzlin' **super hero** (many of our swinging characters have undergone the same change anyway)! Second, hang on to your chairs, 'cause here comes the heavy artillery, true believer—Roy's decreed plans to make our contest winner a part of the **new X-Men team** when the book is revived several months from now. Though the book is still tentative, Roy has been discussing ideas for the return of Marvel's mutant masqueraders, making Mike's character a



charter member of the x-traordinary team. When the book is released, Mike will get a credit on the splash page plus a page of the original art which features his creation. More business: The last few issues of Foom Magazine have listed some of the contest entries and last ish, we thought we could wrap it up. But, as luck would have it, we ran out of space and couldn't even cram the entries into the book. So, we'll try it again, plus reprint a couple dozen more submissions so you can see the kind of art produced by the Brotherhood of Foom. All entries of course, will have their names inscribed in the Marvel **Vault of Valor.** No, that's not a new super hero book! It's an honor that distinguishes a Super-Foomer from an ordinary Marvelite. Again, Mike, congratulations and a hearty thanks to the **Friends Of Ol' Marvel** assembled for their response.

CONTEST WINNER

We asked Mike to pen a few words about himself so that all you Foomers could see what our winner was like. Responding graciously, Mike sent us this picture of himself along with the following...

I've been drawing since I was 12, starting by looking at old Spider-Man and Fantastic Four comics, and copying the pictures. I did this until I could do it on my own. I believe that I've improved since that picture that won the contest and would eventually like to work as a comic book artist.

My favorite artist now is Barry Smith. Running very close behind him is Berni Wrightson and Esteban Maroto. Another favorite is Jack Kirby.

I am now 18 years of age and very excited about winning. I've been very busy lately or I would have answered sooner. I'm sending you a few new pictures that I have made recently. Mike A. Barreiro

CONTEST ENTRIES

Bob Wegener
Jeff Spaulding
Brad Black
Bill Allen
Peter Allegra
Mike Truesdale
Bob Freeman
Alan Robertson
Mark Thatcher
Lloyd Thatcher
Diego Trejo, Jr.
Monc Musgrave
Mike Stegman
John Slater
Karl Byrn
Mark Dagenais
Lee Peake
Lin Davis
Jane Starr
Guy Gonzales
Marionne Petrino
Steven Payne
Dan Shoemaker
Bob Levy
Paul Bitner
Pauline Powledge
David Witherow
Wade Smith
Jeremy Porter
Paul Philpott
Michael Vandernoot
Roger Bangs
David Levine
Mark York
John McKinlay, Jr.
David Workman
Maura Kaufman
Mark McKenna
Rich Oberle
Marty Klein
Jack de Graffenried
Hans Wirth
Paul Bucciarelli
Bob Vasquez Alvarez
Mark Urso
J. Holmstrom
Mark Webb
Tim Hosek
Mark Farrell
Jeff Orbach
Tom Victor
Kevin Middleton
Mark Poveromo
Robert Rudd
Brad Page
Davis Gates
Mark Miller
Anthony McHaney
Tim Rake
Steve Burt
Keith Partridge
John Lowe
Kirk O'Brien
Dan Beloat
John McLackland
George Pankovas
Jeff Barker
Peter Denike
B. Allen Bradford, Jr.
Cindy Musgrave
Mike Ehrhart
Mary Jo Duffy
Ted Heublein
Robert Stone
Steven Rich
Tom Johnson
Greg Bardoni
Joe Alonzo
David DeVillers
Peter Gross
Paul Gross
Mike Sullivan
Jason Bridges
Greg Allen
Terry Kopfman
Tim Sale
Thomas Deedy
Nestor Rodriguez
Brian McCrary
Brian Hartman
Kevin Spearman
David Kaiser
John Shea
Tony Galloway
Cordell Senior
Clyde Talley
Bryan Loomis
Tony Marotta
Stephen Mumford
Scott Morris
Mark Kostabi
Vincent Mielcarek
Thomas Halasz
Edwin Gines
Stephen Gray
Nick Palombo
David Smith
Norrin Chen
Brian Smith
Mark Betcher
Ron Chironna
Sheldon Gleisser
Douglas Wu
Jim Tobey
Karl Henry
Jerry Gibson
John Carella
Jeff Kerr
James Miller
Daniel Candelaria
Rick Chandler
Jim Guida
Dave LeMay
John Camilleri
Dominic DeJoseph
David Smith
Antonio Navarro
Stephen Williams
Edward Walloga
Dana Opp
John Garrett
Elsa Switzer
Don LaBonte, Jr.
J. Munny
Mark Siddle
Brian Swift
Doug Wood
Kevin McLean

Foom is floating! — Dave Perr

Foomer on the Roof — Roy Boniface

Paul Connolly
Joe Harris
S. Gladstone
John Butterfield
Jim Sienna
Horst Dresler
Rich Rubietta
Lawrence Czajkowski
Kevin Chadwick
Ernest Holley
Michael Davidson
Stephen Johnson
Brad Johnson
Arthur Lopez
Brett Hampton
Stuart Hamm
Mike Blevins
Blake Peterson
Tommy Mason
Bob Zaja
Joe Borzotta
Jody Varden
John Bjorkman
Rich Campbell
Albert Martin
David Pevsner
Steven Leblanc
David Villalpando
John Cabell Sale
James Monreale
Scott Springer
Jack Roth
Paul Primus
Tony Murphy
Denise Bowers
Robert Nato, Jr.
Mike Griffith
Alex Mambach
David Snow
Tim Rodgers
Stan Bundy
John Floyd
Ron Prewoznik
Jon Bowser
George Chen
Jack Chen
Larry Brenza
Jim Palka
James W. Fry
Rick Valeriote
Gary Frazier
Ricky McAdams
David Reisman
Norrin Cohen
Chuck Patterson
Lindsay Shaw
Maurice Kane
Nathan Shinder
Chuck Odom
Neil Helwig
Lex Morris
Kelvin Carmichael
Gonzalo Rodriguez
John Murtagh
Mike Lake
Ken Lake
Dean Farley
Russell Bruce
Randy Ball
Christopher West
Carl West
Eric Scott
Terry Coyle
Gary Halzel
Mike Bruce
Jerry McClanahan
Cliff Webb
Paul Bourdeau
Mike Palmieri
Anthony Ricci, Jr.
Richard Moore
Guy Heath
Jim Hawkins
Ronald Anderson
Matthew Matsukawa
Gary Coyle
Tom Main
Sara Farrar
Daniel Hooley

Lowell Turovich
Rusty Flum
Joe Young
John Kehn
Michael Shipley
Nicky McCracken
Norman Smith
Sam Wright
George Bell
Jason Trollinger
David Tanguay
Mark Otnes
Tim Oswald
Terry Amos
Hugh Young
Jordan Levinson
Marc Silvestri
George Thomas
Douglas Braun
Joel Pollack
Larry Holder
Steve Sessums
Ed Melnitsky
Bill DiNatale
Danny Guy
Aaron McClellan
David Keller
Spence Amberg
Tony Martin
Jim Houghton
John Cook
Kenny Dunn
John Duckett
Eddie Cash
Charles Harris
Nigel Kitching
Robert Buchanan
Gregory Murphy
Chuck Hart
Doug Hazlewood
Harry Schoenberg
William Quick
Melvin Ward
Paul Craft
Fred Richard
Darwin Wilson
Matt Newman
Bill Ellis
Maurice Carlson
Eric Scott
Mark Moore
Bob Ting
Charles Savasa
Nicholas Crincoli
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Ross Hartman
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Dave Curran
Fredric Lee
Joe Lovece
James Hussey
Jack Herman
Tracy Lesch
Richard Gersh
Lawrence Van Abbema
Jackie Frost
Thomas English
Nick Cantar
James Grayson
Mike Dean
James McLaughlan
Mike Goulish
Laurence Browning,

Robert Wilson
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Dave Fechser
Eric Hansen
Carl Potts
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Pete Cashwell
Sam Scali
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John Bruischat
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Eric Verzuh
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Billy Gomez
Tom Kershaw
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Vincent Verdooren
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Tim Janes
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Vernon Rowe
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Clint Ard
Foley
John Kocis
Mark Dyson
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Todd Magnus
Bob Leggett
Michael Bjorkman
Jeffery Flickinger
James Elwyn Hinds
Gary Don Hinds
Martin Bansbach
Larry Mahestedt
Kevin Barnes
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Alex Ducy
Richard Hudson
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C. Creighton
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Gerald Fouteux
Lorraine Hale
Jimmy Fong
Tim Stoffregen
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A. Lindburg
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Jeff Froyd
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Jodi Noding
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C. F. Marley
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Mike Palmieri
James Lilekg
Tom Walter
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Russ Merritt
Aaron Friedman
Larry Turner
Dave Hess
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Tim Heffington
Timothy B. Jarm
Danny Berry
Tom Mornick
William Struck
R. L. Pangrac
M. Sticca
Ronald Szyjkowski
Ruben Yucio
Tony Santelle
Mike Brown
Timothy Widdison
Jeremy Kolosine
Phil Hardy
Ruben Ruiz
Scott Taylor
Andre Gordon
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Jeffery Wollersheim
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Aubrey Harness
Curtis Kaegal
Glen Webb
Tom Melchiorre
Felix Castanyo
Joe Katz
Paul Loper
Rich Mayone
Fraefax Hostipile
Dan Siegler
Cynthia Galatiota
David Noel Smith
J. Trasler
Greg Luthi
John Rok
Mark Pescatore
Kevin Robinson
Steve Sharp
Michael Chen
Ken Tesar
Stan Bycko
Jason Haroutunian
Tony Boatright
Mark Hall
Edward Williams
L. Cooley
George Kazman
Mitchell Sonada
Stephen Sickerman
Ron Weisel
Carlos Salazar
Darin Price
Richard Wright
Francois Chaplais
Wally Reyes
Jeff Hudson
Steve Gawdy
Bruce Fall
Dan Osipow
Victor Hervey
Michael Small
Louie Sullivan
Brian Born
Gary Sabshon
Vincent Hawkins
Peter D'Antonio
Anthony Scala
Steve Hagar
Tim Dolce La Habra
Hugh Haynes
Jack Calcado
Luke Gordon
A. Campbell
Terry White
Martin Morrison
David Boliver
Robert Nason
Ernest Holley
Colin Nicholls
L. A. Taylor
Dave Jansen
David Nelson
Tim Cespedes
Robert Yager
Gregory Yager
Mark Bingham
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David Rhoades
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S. Molinaro
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Randall Sharish
Jimmy McClay
Pamela Gates
James Jones
Danny Casale
Joseph Basger

Peter Czuiko
Jim Curran
Henry Lin
Norm Partridge
Scott Harrington
Billy Peck
Robert Tinker
Larry Johnson
Brad Valenti
Paul Falcone
Dan Burk
Michael Gibson
Jose Christina
Steve Jacobs
Steve Julich
John Schwartz
John Montero
Stephen Nichols
Ronald Reid
Rex Bohn
Chip White
Guy Aoki
Robert Cormely
John Whitson
John Clayton
Fred Johnson
Paul Marotta
Peter Andryiski
Lynne Pope
Bill Di Natale
Scott Harrington
William Jooska
John Dandrea
Bruce Reynolds
Tim Fish
Dennis Anderson
Scott Massey
Steve Vance
Todd Hostager
Ralph Anderson, Jr.
Marie Oliver
Mark Oliver
Jim Thomas
William Bales
Derek Chin
Dave Adamson
Michael Blevens
Jerry Ordway
Kevin Funk
Stone
Kathleen Shearer
James O'Barr
David Fielder
Stephen Woodrow
Robin Louise Beck
Joe McLuin
Donald Stricklin
Mark Counts
Mark Gilliland
Gary Whitson
Fred Hembeck
Bill Kelly
Jim Kuzee
Arthur Mann
Giovanni Bellusci
Mike Lysne
Kurt Bridgman
Robert Dormer
Paul Thompson
Daniel Hunter
Rick Waye
Ed Heyne
Randy Pope
Danny Ortega
Lane Smith
Alan Portera
Omar Bastuni
Jeffery Janes
Benny Janes
James Janes
Missy Janes
Gregg Lightfoot
Stuary Shapiro
Paul Tchorni
Jean Lindburg
Mike Maier
John Eng
R. M. Bruce
Tim Janes

GOBBLER by Mark Thatcher

CLAW by Ken Teaser

THE RED MASK, TAMARA
and THE TUMBLER
by Mike Truesdale

by John P. Garrett II

Daniel Candelaria

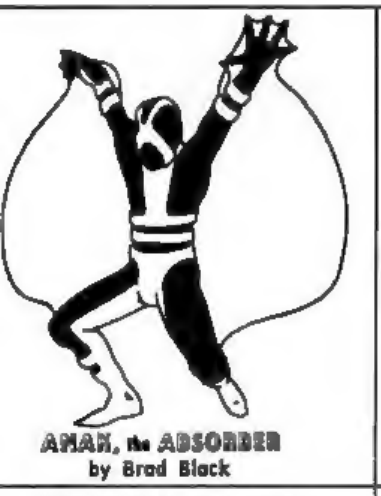
THE CHEETAH
by Chuck Hart

by John Pestka

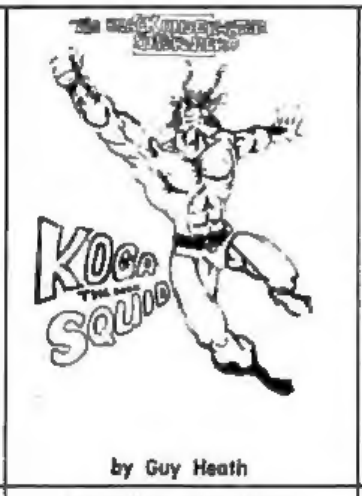
Peace

THE GAGET MA
by Mark Betche

FOOM CHARACTER



AMAN, the ABSORBER
by Brad Black

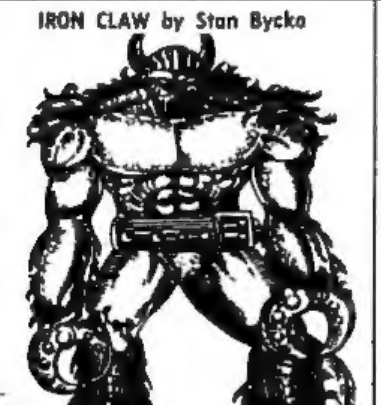


by Guy Heath

PRODIGY by John Camilleri

by Andre Gordon and Curtis Pryor

IRON CLAW by Stan Bycko



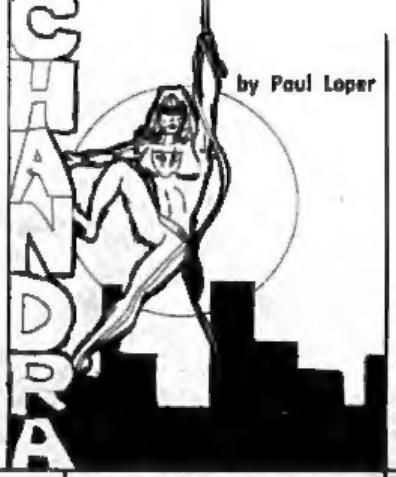
XETROX by Glen Starrs

EVE HAWK by Tim Dalca

by Mike Chen

by Hugh Haynes

BLACK BELT by Greg Allen



Mike Truesdale

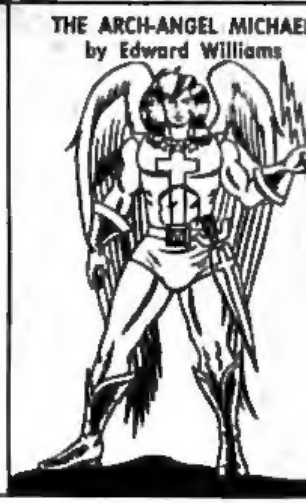
OMNIPOTUS
by Sam Scali

SUPER COP
by Mark Farrell

SGT. JET
by Mark Counts

Ed Melnitsky

THE ARCH-ANGEL MICHAEL
by Edward Williams



CONTEST ENTRIES

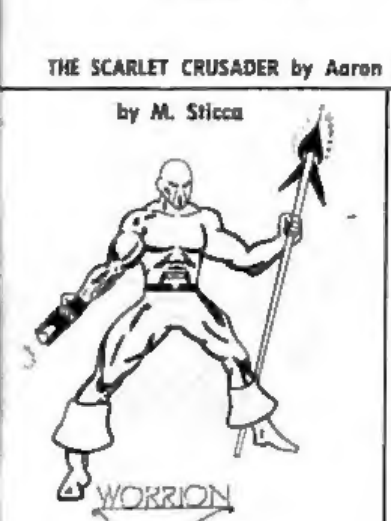
THE SCARLET CRUSADER by Aaron McClellan

SETH by Foley

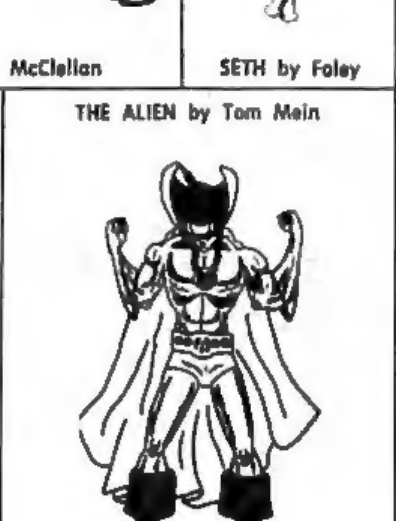
by Doug Hazlewood

THUNDERCLAP by Paul Marote

by M. Sticca



THE ALIEN by Tom Mein



SCIMITAR by Rex Bohn

THE BEACON by Jack Calcado

FOOM EXTRA: SPECIAL SELF-PORTRAIT BY MIRTHFUL MARIE SEVERIN

QUOTATIONS FROM CHAIRMAN DOOM 1984

When contacted by Arlington House to pen the preface for this collection of quotations by the Latverian statesman, scientist, and scholar, Victor Von Doom, more familiarly known to the general reading public as Doctor Doom[1], I accepted with no small degree of pleasure and enthusiasm, in spite of the obvious difficulties that such a task would impose.

I could not help but reflect, with an acute sense of irony, that the very publication of this volume is, of itself, a remarkable testimony to the change of historical perspective which has, on the whole, done much to rectify grievous damage to the reputation of past statesmen, damage willfully inflicted by a clique of reactionary, establishment politicians and professors, and by the Philistines in the communications and popular literature media. It is a human tragedy that many of the victims of such scurrilous attacks, most notably, Victor Von Doom himself, are not now alive to bask in the acclaim and long-overdue recognition that they so indubitably merit. (Von Doom passed away just five years ago. Reportedly, he was polishing his armour, and, while crossing his castle to answer the drawbridge bell, stepped on a rusty nail. Too busy to have concerned himself with such mundane and self-serving matters as a tetanus shot, Von Doom died of lock-jaw some weeks later. His last request was that his metal face-mask remain undisturbed.[2]

1. Technically, Von Doom was not a doctor, although there is little doubt that his intellectual achievements merited at least an honorary degree from Harvard or some equally distinguished institution.

2. See the interesting, if inconclusive study, by Dr. Maxim Libidnikov, of Tulane, which compares Von Doom's hidden physiognomy with that of the Rev. Mr. Hooper, in Nathaniel Hawthorne's classic short-story, "The Minister's Black Veil." Most scholars feel that Emerson would be a more probable influence upon Von Doom than Hawthorne.

For some years, Von Doom was chiefly depicted as a foe of democracy. His opponents, most often a quasi-fascist vigilante group known, somewhat ludicrously, as the Fantastic Four, were presented to an unsuspecting citizenry, as such people have so shamelessly in the past, as self-sacrificing "patriots," striving only to make the world "safe for democracy."

This myopic view went unchallenged until just three short years ago, when a group of revisionist historians, having exhausted the more obvious falsifications of the Acheson-Dulles-Rusk era, turned to examine Von Doom's life, sorting and sifting through the masses of half-truths and falsifications, to discover Victor Von Doom, the humanitarian. The revisionists proved conclusively that Von Doom was a selfless seeker of peace, tragically misunderstood, exploited, and hounded by a society he sought only to save, a victim of the cold war.

The milestone in the historical reappraisal of Von Doom's life was the

now-famous **Victor Von Doom and the Cold War**, written by the University of Wisconsin's William Applesauce Williams, and published by Grove Press.

Examining the magazines, produced by Magazine Management to chronicle the history of the Fantastic Four, Williams cast new light on the Doctor's motives, proving that his actions, heretofore considered as overtly hostile, were merely defensive responses to the actions of the West, fed by an ever-widening communications-cultural gap. Nay, say not gap, but chasm.

In his first appearance, in **FF** #5, Von Doom sought to recover the chest of Merlin. Though the hyper-suspicious Reed Richards suspicioned that Von Doom desired to gain power from Merlin's treasure, Williams showed that Von Doom wanted to employ the magic baubles to spread an Aquarian, Consciousness III, age of love and harmony across the earth.

Abandoning this aim, Von Doom subsequently sought a cabinet post (**FF**#17), which he obviously wanted as a means of leading Americans into a new era of detente and disarmament. Frustrated, he finally returned to assume the monarchy of Latveria, skillfully transforming the country into a showplace of efficiency and using its third-world status to nudge America and the Communist powers into a common position.

Although criticized by the narrowminded for his authoritarian rule of Latveria, Doom was indisputably a master of social engineering who understood that you can't make an omelet without breaking eggs. No doubt he was merely paving the way for a new era of sociopsychological techno-democracy before his tragic death and the subsequent revolution which convulsed Latveria, believed in some intellectual circles to have been fomented by Director Fury of the CIA.

Some theorists believe that one of Von Doom's cold-war chroniclers, one Jack Kirby, broke with his colleague, Stan Lee, largely because Lee wanted to initiate a more accurate portrayal of the doctor. This view is not widely held, however, and detractors point to an incident at a convention, where Kirby, after proposing to do a portrait of "Dr. Doom unmasked," instead sketched Mr. Lee.

Most intelligent people have accepted the true Dr. Doom, but "the great unwashed mass," if I might delve into the common vernacular, remains victimized by cold war hypnotism. It is to them, then, that I dedicate this book. Here, in his own words, is the kind and gentle wisdom, the humor and insight, of Victor Von Doom.

Buffalo, New York
Jan. 1, 1984

Gabriel Coco, Ph. D.

FF: Fantastic Four
MSH: Marvel Super Heroes
AT: Astonishing Tales

ARMS RACE, RESPONSIBILITY FOR
I have been waging a ceaseless battle for peace — and for justice! But in the course of that battle, I need weapons—weapons with which to defend myself from the dastardly enemies of freedom! —**FF** #57

ASHTRAYS
Try to warn him (Reed Richards) and your fate will be worse than this ash tray's. —**FF** #10

CHILDREN
It is a childish trick, not worthy of my great talents —**FF An.** #2

CLASS DISTINCTIONS
Never will this mass of teeming

humanity ever forget that Doctor Doom once walked among them. —**FF An.** #2

You lowborn clod! In your abysmal ignorance and conceit, you forget to whom you speak!! I am still easily your master. —**FF An.** #2

COMMON MAN, RELATIONSHIP WITH
Actually, I am the gentlest, the most unambitious of monarchs! My only desire is to make my people happy—and to further the cause of peace, and of brotherly love!

I have been informed that my devoted subjects actually dance in the streets, at the merest mention of my name!! —**FF** #57

I must arrange for spontaneous outpourings of joy among the peasantry to greet my homecoming! —**AT** #5

DOOM
I? I am but a humble servant of my people! —**FF** #57

DOOM'S GENIUS, SCIENTIFIC
. . . without oxygen, fire will not burn! —**FF** #5

ECOLOGY
. . . at the flicks of a switch, I can drop fast-growing spores upon your unsuspecting city, spores which can grow like giant vines within minutes —vines which will choke off all traffic, all commerce, the very heart of the city itself. —**FF** #17

I have no interest in merely swatting flies! —**FF** #57

EGALITARIANISM
The activities of society's elite are meaningless to me! —**AT** #5

EXTREMISM — see Restraint

FEAR
Mankind has no reason to fear me! —**FF** #87

GRACES, SOCIAL
Since you are my guests, you must learn to mind your manners. —**FF** #85

HAPPINESS
But, why so glum, my loyal one? You know the penalty for looking discontented!! —**FF** #84

HISTORY
History teaches us that slaves have been known to escape. —**FF** #85

HONESTY, DOOM'S COMPULSIVE
Though Dr. Doom is capable of many things—the Master of Latveria does not lie! —**FF** #87

HUMANITY, INGRATITUDE OF
How ungrateful are those who will

not accept the rule of Doctor Doom! Do I not give them shelter—provide them with food? And all that I ask is total, blind obedience. —FF #84
Is this the gratitude I get for relieving you of your power? —FF #59

HUMOR, DOOM'S

Before I part with your delightful company, I shall set your building on a collision course with the sun—which I am certain will receive you warmly! —FF #6

INDIGESTION

Lay down that weapon, T'Challa — lest you've the stomach to kill an unarmed man — —AT #7

JUDAEO—CHRISTIAN VALUES, DOOM'S DEEP DEVOTION TO
(cf. Religion)

I'm sorry, mother. —AT #8

LAW, RULE OF

Never forget—this is a land of law and order! My law and my orders! —FF #85

LEADERSHIP, SOCIAL

What a pity that I am so often forced to save you from yourselves! For NO ONE knows what is best for you except your mighty sovereign Doctor Doom! —FF #84

LOVE

I have no love—no compassion—not a tender feeling to share with anyone! —MSH #20

MADNESS

Men always think their superiors are mad! —FF An. #2

MATERIALISM, BANKRUPTCY OF

Of what importance is mere money —when there are worlds to be conquered—people to be enslaved?! —AT #4
For it is not money I seek—not personal gain! With my genius, I can make fortunes as easily as others make pennies! —FF #17

MERCY, VIRTUES OF

Though we have been deadly foes in the past—I harbor no malice—I bear no grudge! —FF #85

MODESTY, DOOM'S

Actually, my terms are modest for one as powerful as I! All I insist upon is a post in the President's cabinet. —FF #17

PRIORITIES
(see also Ecology, Materialism)

—What I crave—power, I shall have. —FF #17

PUNCTUALITY, VIRTUES OF

Quickly, Boris. We must keep—our appointments. —AT #8

RELIGION
(see JUDAEO-CHRISTIAN VALUES)

RICHARDS, REED; ASSESSMENT OF

For you see, Richards, as great a scientist as you may be, I, Doctor Doom, am by far the greater. —FF #16

SCIENTIFIC TESTING, MORALITY OF

How else shall I test my twelve robots as a unit?? Their next objective shall be the destruction of an entire village! —FF #85
Do you think me a savage? —FF #6
Wait! Don't condemn me until you've heard my motives! I did it only for you! —FF #10

SHEEP

As a shepherd belongs with his flock, so must a monarch remain with his beloved subjects! —AT #5

SILENCE, GOLDEN QUALITIES OF

Silence, you sniveling fool! —FF An. #2

SINCERITY, VIRTUES OF

". . . look as though you mean it, you dolt!" —FF #85

STRENGTH

". . . what greater strength does a man have . . . than the strength—of his far-seeing mind?" —AT #8
Doom tolerates no weakness. —AT #7

TENDERNESS, DOOM'S

Your unselfish concern touches me deeply, you unearthly clod—! —FF #59

THRIFT

I would no more waste my cosmic power on you than I would use a cannon to slay a flea. —FF #58

TRYING HARDER

It is not a simple matter to be a worthy monarch—to rule with justice, and with love! But, I try! —FF #57

UNDERSTANDING

I have never fully understood other human beings! —FF #17
It is a pity that you do not understand. —FF #57

WOMEN, OPINION OF

It is beneath me to imprison a woman. —AT #2
/to Susan Richards:/ I am hurtling to destroy you. —FF #60

ZOOLOGY

Even a jackal may speak with the tongue of a fox! —FF #86

Let this be the final thought I leave you with . . . —FF #58
I have said enough! —FF An. #2

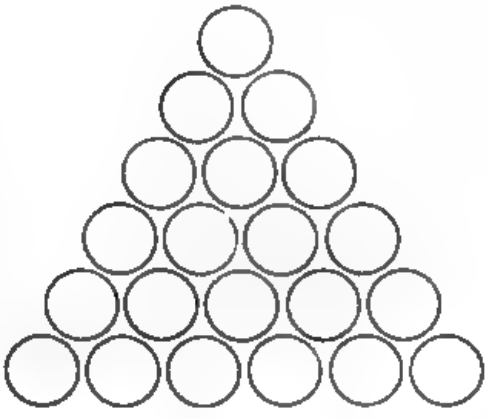
COMPILED AND ANNOTATED BY
ROBERT COSGROVE
PHD, RFO, DCS, FYC, KOF, RFF

WORD CROSS

Face Front Foomer! Here's a way-out, wacky game page comin' at ya, full of the usual mischief and mirth, beginning with the weird and wonderful WORD PYRAMID below. Just follow the clues provided, adding one letter at a time until you arrive at the mystical, magical words leading to the name of a Marvel super character. Then, give the old DOUBLE O SUPER-SPY GAME A a whirl. In this game, the letters are the scrambled names of heroes, villains, artists and titles, all minus the secret-spy Double O. Simply add two O's to each and unscramble the words. After you've solved that bit of intrigue, try bustin' your brain on our biggest and best WORD CROSS ever. Just follow the clues given to arrive at the combination of words necessary to spell out the Fantastic Four as shown in the puzzle. This particularly devilish puzzle is reprinted from the Latverian Squab, national newspaper of the sovereign state of Latveria. Copyright 1984 V.V.D. Well, that's it, Foomer! Good luck, and don't forget, if you hit a snag you can cheat a little and peek on page 31. After all, it is a villain's issue!!

1 Johnny Storm's Indian buddy
2 They dug this villain up for the first issue
3 Their leader is the strong silent type
4 He's known for his monkeying around
5 This fella wanted Earth for a snack
6 These bad guys are really spaced out
7 He's not lion when he say's he's a king
8 The Devil you say?
9 He doesn't want to get involved
10 He's really stuck on earth
11 This guy's no AMA member
12 He got a gamma ray suntan
13 This character is all wet

1 Small word
2 Bigger word
3 Metal container
4 Related families
5 Marvel comic artist
6 Black super - hero



WORD PYRAMID

DOUBLE-O SCRAMBLE

1 MATATG
2 CRUDTPS
3 MDDR
4 RGGN
5 W
6 NGTLM
7 ENMY
8 WRRM
9 DERRVL
10 AMSQUID
11 CRIPS
12 GRNTH
13 PSF
14 DW
15 EINGTW

Response to last issue's request for liltin' limericks was overwhelming. Here we present some of the best that came in and dub the authors **Foomers First-Class.** If you want to contribute Foom Limericks, simply type up your impassioned words of wit (double-spaced please) and send it to Foom Limericks, Box 1827, New York City 10022. The best of the limericks will be featured in the very next issue of FOOM MAGAZINE, so hurry up and send in yours today!!

Pity the mighty green Hulk,
He carries an excess of bulk.
He tried to reduce,
And then became Bruce
And now he does nothing but sulk!

Mike Fanning

The greatest, according to me,
Are Jolly Jack and Smilin' Stan Lee.
They made Marvel's sales
With incomparable tales,
Their like we will never more see.

Mike Fanning

Warlock's book was created in vain,
'Cause it marked the end of his reign.
His mag had shown promise,
When written by Thomas
And was drawn by Dan Adkins and Kane.

Mike Fanning

Captain Marvel really looks darlin'.
He never seems to be snarlin'.
His hair changed from white
To yellow one night,
And all this thanks to Jim Starlin.

Mike Fanning

Bruce Banner's a physicist keen,
When a man he's kind, and not mean.
Though he's no Marvel fan,
Like most any man,
Excitement will make him turn green.

Tim Fish

Spider-Man is a criminal's demise.
In his costume, he swings through the skies.
Does he dislike a brawl?
He says, "Not at all!"
Except when they use insecticides.

Tim Fish

Once Black Bolt signalled for beer;
He called out "Bring Ballantine here!"
When he finished a slurp,
He let out a great burp,
And now he is no longer here.

James Ricci

Doc Doom is a very strange man.
He looks like a walking tin can.
When asked with a hassle,
What he keeps in the castle,
He says, "Rust remover from Stan."

Tim Fish

Iron Man's an Avenger, quite loyal,
So strong he bends metal like foil.
When he stared to cry,
A reporter asked, "Why?"
"Have you lost your Three-in-One-oil?"

Tim Fish

Sgt. Fury's Commandos didn't do bad,
When it came to making the Axis look sad.
With the battles they fought,
They completely bumped off,
More Germans than Germany had!

Charlie Swift

There once was a fellow named Hulk,
Who thought he had far too much bulk.
On a diet he went,
Til his money was spent,
And then could just sit there and sulk.

David Mustin

The scientist-hero named Reed,
Has the F. F. to follow his lead!
And as Mr. Fantastic,
This hunk of plastic,
Can whip up a gizmo with speed.

Mike Fanning

..liltin' limericks

When intellects clash, now and then,
It's well within Bruce Banner's ken.
For who'll argue with
A green behemoth
Who's IQ is just over ten?

Anthony Ricci

The weight of a dreaded new curse
Makes life for the Surfer far worse.
He'd flee from this place,
With his board, into space,
But he can't get it out of reverse.

Anthony Ricci

Poor Alicia gets nothing but knocks,
'Cause her boyfriend's a pile of rocks.
But she knows it's alright,
So she sits home at night,
And for him knits three-fingered socks.

Anthony Ricci

The Frankenstein Monster, by far,
Was calmer than most people are,
When a hidden bear trap
Caused his ankle to snap,
He carried a spare in his car.

Anthony Ricci

Though Warlock wears god-like trim,
His view of the movies is dim
Course he'd never shelf
A film 'bout himself,
If Charlton Heston played him!

Anthony Ricci

Now Taj really uses his head.
"Stay mute and you won't end up dead
Whenever they seek
A security leak,
If —— —— is all that you've said."

Anthony Ricci

The Man of Bronze thought it was rash
For **Doc Savage Comics** to crash.
But, never the slob,
He applied for a job
As a paperweight for Stan Lee's trash.

Anthony Ricci

When Reed and Sue get in a fight,
They keep Franklin up half the night.
Where Reed's logic is lax,
He just stretches the facts,
And he simply can't see that she's right.

Anthony Ricci

The Man-Thing that frightened a nation,
Is no longer a public sensation.
For, one night in the dark,
He camped out in a park,
And was drained during land reclamation.

Anthony Ricci

When a priest, who came from Zembabwei,
Asked him what his religion might be,
Young Conan would groan,
"I just leave Crom alone,
And he doesn't bother with me."

Anthony Ricci

By his circle of friends it's been seen,
Doc Strange has a humor that's keen.
His power he taps,
While shooting at craps,
And he simply keeps rolling thirteen.

Anthony Ricci

King Kull has caused grave social shocks,
By breaking taboos by the flocks.
For, unknown to Brule,
He'd broken a rule,
By eating Wheat Chex from the box.

Anthony Ricci

It was said The Defenders would strive
For a members' reunion at five,
But they rented no hall
And bought no food at all
For they knew that no one would arrive.

Anthony Ricci

Beware of The Cat's rending claws —
The talons that give tough-guys pause!
This young lady fights
For feminine rights
For Greer is germane to the cause.

Anthony Ricci

START
START
GET READY TO PL
HE
AN
MARVEL
ACTION
GAME
BY STERANKO
START
START

START
START
START
START

Savage Tales returns! Again!

That's right Foomers, **Savage Tales** will be back again to thrill and delight the sword and sorcery fans of the comic world. With the first sales figures just starting to come in, it looks as though Marvel's giant-sized magazine devoted to heroic fantasy is as big a hit as Rascally Roy had hoped it would be.

For those of you who are counting, this will make the third incarnation of **Savage Tales**, and will hopefully be the longest running. The very first issue, way back in 1970, was Marvel's original probe into the black and white comic magazine market,

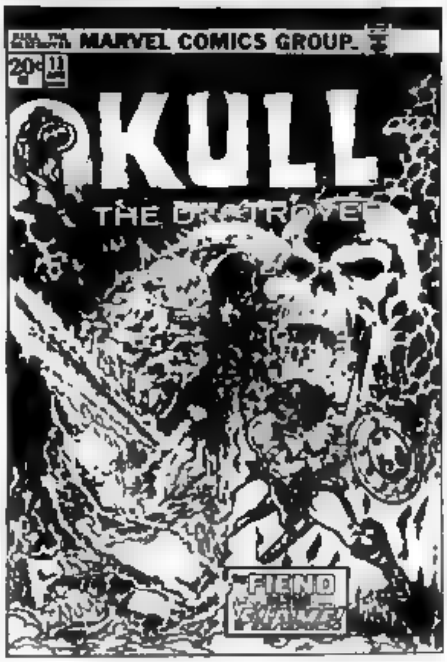
FAR-OUT FANFARE AND INFOOMATION!

but poor initial sales figures and a general uncertainty caused the project to be shelved, along with an intended publication called **Dracula Lives.** Then in 1972, Marvel was ready to try exploring the over-sized magazine market in earnest with **Vampire Tales, Dracula Lives, Tales of the Zombie** and **Monsters Unleashed,** as well as the digest pulp market with **Haunt of Horror.** It was only natural that Roy wanted to see his pet project, **Savage Tales,** on the production schedule, and so, in the Summer of '73, **Savage Tales** and the humor title **Crazy** made their spectacular appearances.

Six months later, due to increasing paper shortages and a premium of time, **Savage Tales** was suspended. Now it seems as though the cancellation was premature and that efforts should have been made to keep the book on the schedule. Issue 2, with the 3 year-old cover by John Buscema sold as well as any of the other big books on the stands. The following issue, with the colorful Pablo Marcos/John Romita cover, shows indications of having done better than some of the other large magazines.

March 26 is the date set for the appearance of **Savage Tales** 4 which is already underway in the back of Roy's weary mind. Leading off the issue will be Gil Kane's adaptation of "The Dark Man," a Turlogh O'Brien story by Robert E. Howard, converted and adapted by Roy to mesh with the Conan skein of high adventure. This story, by the way is a favorite of Gil's and will complete the list of Howard stories that he originally told Roy he would like to illustrate, the other two being "The Valley of the Worm" and "The Gods of Bal-Saggoth." Also appearing is the Barry Smith Conan story "Dweller in the Dark" that was to originally be in **Savage Tales** 2 in 1971, but appeared in the color Conan comic when the over-sized book was cancelled.

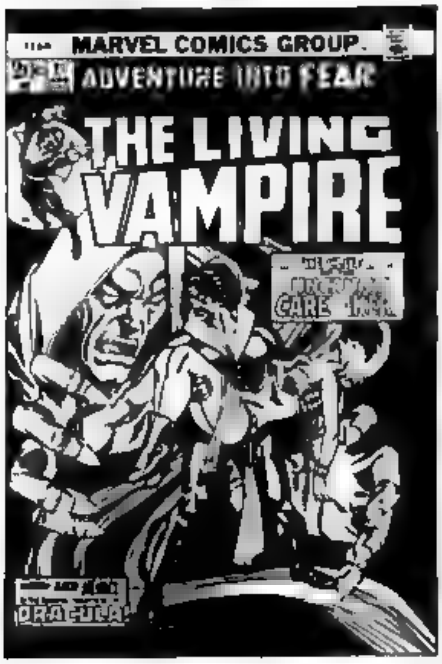
Issue 5 will feature the return of Barry Smith to the Conan saga as he collaborates with Roy on "A Witch Shall Be Born," complete with the oft-recounted crucifixion scene that originally caused Roy to withdraw it from the color Conan book. Understandably, Roy is still somewhat in doubt as to what will follow; he's just hoping the



book won't be cancelled again.

The year 1974 will see a great many changes and additions to the Marvel line up, but certainly the least favorable will be the changing of prices on the 20 cent books to 25 cents. This move has been made necessary due to the skyrocketing price of paper all over the world caused by strikes by various people involved in the paper production industry. The effects of the paper shortage are universal as publishers everywhere are being forced to raise their prices. The new price hike is only one of the changes caused by the inflation in the comic industry, and it is admittedly an unfavorable one. There are, however, other changes coming that should meet with the approval of all comic fans.

The Deadly Hands of Kung-Fu is the title of a new entry in the oversized magazine field. Concentrating on the current Karate



movie craze, this book will feature a different approach to entertainment than the rest of the Marvel big book line-up. There will be equal emphasis on comics and articles in this book with the premise of pleasing both comics and Kung-Fu enthusiasts.

In addition, Jim Starlin, Al Milgrom and Steve Englehart will collaborate to produce the adventures of Shang-Chi, The Master of Kung Fu in further exploits in the continuing battle against Fu Manchu. This story will be 15 pages long and will be the continuing feature in this book, whose first cover by the way, sports a Neal Adams drawing.

The remaining 15 pages of comics material will be taken up by the "Sons of The Tiger," an interracial Kung-Fu extravaganza by Gerry Conway and Dick Giordano that resembles the movie **Enter The Dragon** in its characterization of a Chinese, a black and white Kung-Fu experts pitted against insurmountable odds.

The inside front and back covers of **The Deadly Hands of Kung-Fu** will feature a large pin-up of the late martial arts superstar Bruce Lee (this pin-up policy is also going to be carried over into the other black and white magazines) and a whole magilla of articles round out the issue. Designed to cater to everyone, the articles will include critiques of the first "iron fist" blockbuster, **Five Fingers of Death** by John David Warner; the life and death of Bruce Lee titled "Heroes Never Die" by Caroline Smith; The Chinatown Circuit; and four pages of "Getting Ready for Kung-Fu," plus an article on the TV show by Won Chang O'Shaughnessy (keep on Foomin' Denny). These text features will all be concentrated in the center 32 pages of the book and will offer the unique feature of being a book

within a book, complete with self wraparound cover.

There are other new large black and white magazines in the planning stages at Marvel but we can't tell you too much about them at the moment. Don't be too surprised however to see a large lizard and a couple of monkeys sporting Foom cards and stickers. The coded message on Marvel bullpen pages will keep you posted!

Two new, adventure-filled, 35 cent Marvel color comics will be on your newsstand in the next couple of months, and though they'll cost more, we think you'll find them well worthwhile. The first title to appear will be called **Giant Size Superstars** and

will be published on a monthly basis, rotating three characters in long 24 page original stories. The first issue of **Superstars** will spotlight the mind-blowing adventures of the **Fantastic Four** in a tale in which the Hulk and the Thing trade brains (and nobody notices). Issue 2 will pit Spider-Man against Morbius and the murderous Man-Wolf, and for the following issue, Rich Buckler takes his pencil in one hand, sword in the other and dagger between his teeth to present a 15 page **Conan** story in consort with Cimmerian Scripter Supreme, Roy Thomas. (Don't worry Foomer, the remaining pages will probably be taken up by Esteban Maroto's Red Sonja, originally intended for **Savage Tales** 4.) These titles will contain more pages than the ordinary comics but just what will go into the extra pages is undecided now.

The other 35 comic that will be appearing soon is titled **Giant Size Chillers** and will showcase Dracula, the Werewolf and the Man-Thing.

Crazy 3 will be on the stands with another Kelly Freas cover surrounding a number of offbeat oddities and mirthful manias starting with "Hot Rods of the Gods" by Roy and Marie Severin. "The Crazy Enemies" list follows, and then there's the "Rock N' Rollin' Stone" parody,

a poem about "Trees," a takeoff of the magazine poster ads, "Crazy's Crazies," "The Grecian Moose," and a little curio called "Nixon Comics" which features part of an old Mort Drucker rendition of "Kennedy Comics."

"Shafted" leads off **Crazy** 4 and is followed by a TV Guide takeoff, Roman Moose and "Sports Movies, Then and Now."

The Golden Voyage of Sinbad is a movie which will be released soon and believe it or not, Mighty Marvel is going to be doing the comic version. Written by Len Wein and drawn by George Tuska, **Sinbad** will appear as a two-part feature in **Worlds Unknown** as a colorful movie tie-in, com-

plete with dragons, beasties and the six-armed idol. Watch out for this one!

After the Sinbad special books, **Worlds Unknown** will concentrate on the Doug Moench-Rich Buckler presentation of a strip based on a hero half-man, half-machine . . . Cyborg.

Conan will soon begin venturing into the world of the weird inspired by the Perseus mythological figure and the Dragon sequence from the first of the great **Prince Valiant** adventures. All this will come about as soon as Neal Adams' "Curse of the Golden Skull" appears, followed by a story completely penciled and inked by John Bus-

It seems as though even Conan isn't safe in New York, as Roy and artist Jim Starlin can testify. It seems that Starlin had penciled a **Conan** story and had to leave it in his hallway for a few minutes. Fun city being what it is, someone walked off with it!

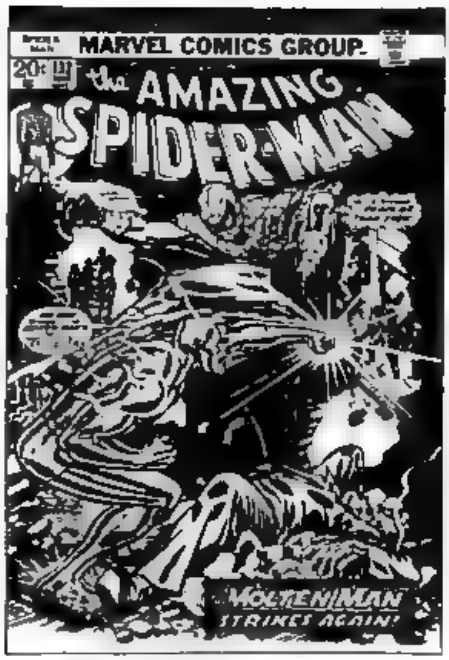
Well, Foomer, it finally happened! True love has won out in the **Spider-Man** book and a marriage is to take place in issue 131. And if you don't think Aunt May and Doctor Octopus make the perfect couple, keep it to yourself. Issues 132 of **Spider-Man** will follow up the hugs and kisses with "The Master Plan of the Molten Man,"

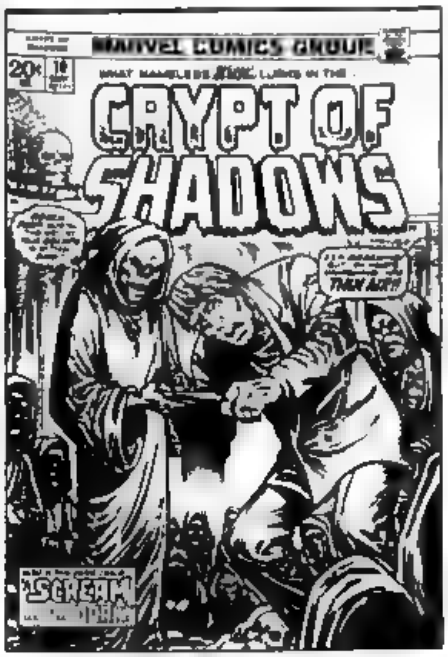
layouts by Paul Reinman and art by John Romita. Liz Allen returns to the strip along with Ned Leeds. If that ain't enough for yo, just wait till the following month.

The martial arts seem to have taken Marvel by storm as the Iron Fist moves into the spotlight of **Marvel Premier**, illustrated by Gil Kane. Then through some tricky changing, **Shang Chi, Master of Kung-Fu** becomes master of his own book as he takes on the murderous villain, Blackjack. The whole battle action epic takes place in Nayland Smith's eerie fortress of a house and is presented to you by Jim Starlin, Al Milgrom and Steve Englehart.

Strange Tales 173 will mark the end of the Brother Voodoo strip in that book. Voodoo will be starring exclusively in **Tales of the Zombie** from now on, but you can catch his final appearance "Sacrifice Play."

Werewolf by Night 16 will feature the Mike Friedrich, Mike Ploog, Frank Chiaro-

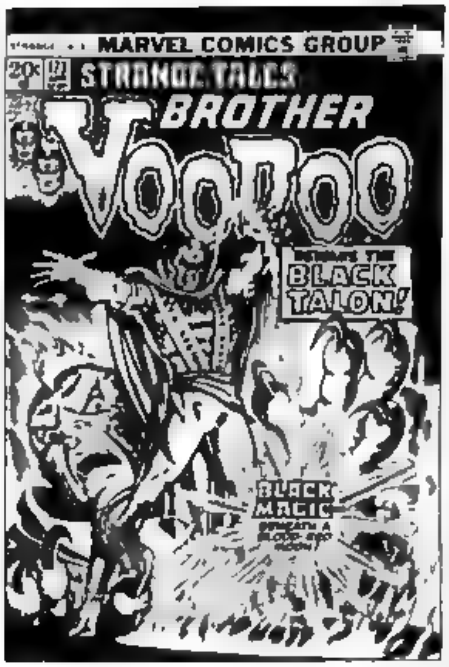


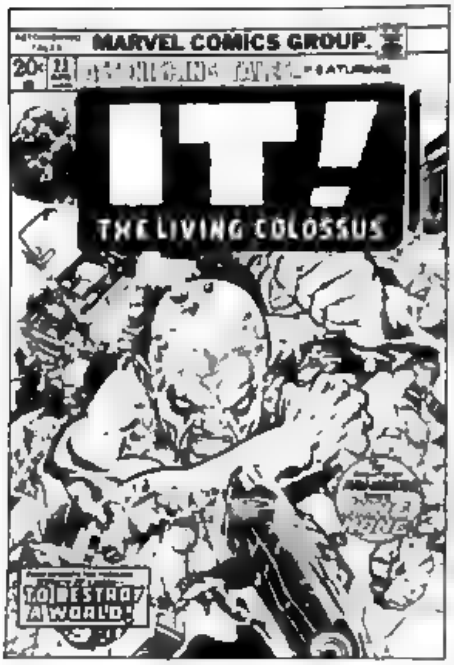


monts mini-classic "Death in the Cathedral." In this gripping tale of heroic horror and lightning action, the Werewolf meets up with the Hunchback of Notre Dame. Who says you don't get more for your money at Marvel? Then get ready for some real excitement in **Dracula** 20 with "The Coming of Dr. Sun."

Marvel Two In One, issue 3, will team-up the Thing and Daredevil in a tale titled "Inside Black Spectre" by Buscema and Sinnott with all the loose ends tied up in **Daredevil** 109, "Dying for Dollars." DD returns for a short visit to New York in a tale by Steve Gerber, Bob Brown and Don Heck, during which he is reunited with Foggy Nelson—and meets Foggy's sister.

Adventure into Fear 21 is a Steve Gerber, Gil Kane, Vince Colletta presentation in which Morbius falls into the clutches of the uncanny Caretaker in a story entitled "Project Second Genesis."





Jungle Action, starring the Black Panther has been delayed one month due to the paper shortage, but when it does appear, issue 4 will feature the Don McGregor, Gil Kane, Klaus Janson story "Now the Spears Are Broken," in which Baron Macabre makes his frightful appearance. Issue 5 will see Billy Graham handling the art chores in the take "King Cadaver Is Dead and Living in the Wakanda," and there is a four-page recap of the Panther's career. In issue 6, Graham continues with the art in "Once You Slay The Dragon," Lord Carnage in the spotlight. Also in issue 6 is a rare, never-before-published presentation of **Cole Tiger**, Jack Kirby's original Black Panther concept.

Amazing Adventures 24, recounting the dramatic War of the Worlds is titled "For He's A Jolly Dead Rebel," and concerns the fate of the Watergate Tapes, as well as the destruction of the Lincoln Memorial in a spectacular double page. **Amazing Adventures 25** is a racing story set in the far future of Killraven's world at the site of the old Indianapolis Speedway—it's title, "Vengeance Threshhold."

Mike Ploog has taken over the art chores on the most startling swamp creature of them all, **The Man Thing**, as of issue 5. The tale, written by Steve Gerber and inked by Frank Chiaramonte is titled "Night of the Laughing Death," a real blockbuster.

Captain America (and The Falcon) 172 pits the intrepid heroes against the howl of the sonic mutant, The Banshee, and issue 173 marks Steve Englehart's tale, "The Sons of the Secret Empire."

Thanks to the recent break-up of the Fantastic Four, we will be in store for a number of solo and small team stories until they become a quarrelsome quartet once again. Reed's recent struggles against Dr. Doom have set the pace, and in issue

145 of the **FF**, the Torch and Medusa are up against Ternak, The Monster who walks the midnight shadows.

Hulk 175 will feature a Thomas-scripted tale titled "Man-Brute in the Hidden Land." This is a lead-in tale to next issue's adventures on counter-earth and the final resolution of the Warlock character. Herb Trimpe drew this hulkifying tale featuring the Inhumans in Europe, so if any castles or the Eiffel Tower turn up in the story you know you're not seeing things.

Ghost Rider 5 will introduce the character called Roulette, a unique villain billed as "the man who gambles with death." Luke Cage begins his battle with the super

sky-walking iron-worker, Steeplejack, in **Powerman** 18 and **The Avengers** finally have it out with the organization called Zodiac in "The Final Battle" in issue 122.

Marvel Team-up 20 will ally Spider-Man with the Black Panther in a tale of "Monsters, Murder and Mile-High Mayhem." Keep a sharp eye out for Stegron the Dinosaur Man, still lurking about from issue 19.

Dr. Strange has once again graduated to his own book on the February schedule and for his senses-stunning premier, the good Doctor discovers "It Lurks Within the Crystal Ball."

The effect of the 5 cent rise in cover price will take a few months to be felt, but the whole bullpen is hoping that you'll understand and continue to support the world's greatest comic company as they forge onward and upward. The future holds bigger and better things, more big 35 cent books with more pages of original story.

More and better over-sized magazines are in the planning stages, and this spring you can look for a monthly super-giant sized color comic that will rock you right out of your tree. The first issues will feature original tales of gargantuan proportions featuring a Defenders—Spider-Man team-up, with plans for the X-Men in the months to come. Get cultured, read Marvel!

MOVIE

SPIDER-MAN

A little while ago, we heard that there was a Marvel movie in the works, so we made a few inquiries. Our search led us to Bruce Cardoza and his fellow classmates at NYU, all of whom had gathered together to produce a live-action Spider-Man movie as a film project. We asked Bruce to tell us how the web-spinner's cinema escapade got started and what's being done. His reply follows—and represents yet another milestone in the madcap Marvel Age! ●

Since I first started reading Spider-Man in the early sixties, I knew the character was cinematic and would probably make a blockbuster film. I always wondered if the film would be made and who would make it. I tried some experiments in 8mm, but I soon realized that to do the film correctly it would take a gargantuan budget and a very carefully chosen cast.

As I grew older, I produced superhero and fantasy films which were exhibited in film festivals, and won a couple of awards. An important thing I strived for was believability. Even if the idea was totally outrageous, the audience could believe in the situation because of the way it was portrayed. I was very disappointed in the superhero adaptations of the sixties because they, like every super-hero on film produced in the last decade, lacked any kind of depth. Even in the Marvel cartoon series, every element of realism and credibility, which is a key factor in Marvel Comics, was totally lost. Film producers (both live action and animation) could not believe in the characters the way a comic fan does, and this failure shows up in the finished project.

When I entered college, the idea of a live action Spider-Man movie still lingered in my mind. I thought of how I would do justice to the character, unlike the superhero adaptations of the sixties. I wanted the audience to feel as though the comic had come to life.

In October 1972, I wrote a letter to Stan Lee explaining the project. I received a very enthusiastic letter of approval providing the film was limited to non-commercial exhibition (because of commercial licensing commitments Marvel had at the time).

Next, I presented the idea to my experimental film class, proposing a half hour, 16mm, color, sound, semi-professional Spider-Man movie. When I outlined the special effects the class felt that it was impossible, but my instructor, Peter Glushanok, was very interested and gave me the go-ahead.

The first term was spent almost entirely in pre-production. I was a perfectionist, and I spoke with hundreds of people before I decided on the cast alone. I wanted the audience to say to themselves, "he or she looks and acts exactly like the characters."

Daphne Stevens and Marilyn Hecht made the costumes, Richard Eberhardt designed the graphics, such as the spider-signal, (as well as playing Spider-Man in costume) and Art Schweitzer created the unusual lighting effects featured throughout the film. I worked on the scenario, production direction and the special effects.

We built an entire section of a building for Spider-Man to climb. We used traveling matte shots to make Spider-Man swing through Times Square at night with all the neon signs flashing in the background to produce breath-taking and dazzling visuals. Rather than using a phony looking backdrop when Spider-Man climbs up and down buildings, we matted in colorful sunsets and backgrounds, and utilized travelling mattes in a scene where Kraven sends lions after Spider-Man in the final conflict.

The second term was hectic with more shooting and editing by Julie Tanser. As of this August 1, the film was about 3/4 done. On that date, we gave Stan Lee, Roy Thomas and other members of the bullpen, a preview of some of the key scenes of the film. They were very impressed and enthusiastic about the results and encouraged us to finish the project.

The screenplay is adapted primarily from **Spider-Man** 15 with various scenes added to update the story concerning Kraven's first arrival in America.

Our casting has gotten considerable applause—Jameson, as played by Andrew Pastoria, and Parker, played by Joe Ellison, have been described as "dead ringers" for the characters.

We hope in the future to have the film distributed in some form, and perhaps, with the support of FOOM members across the country, we might find a solution to the situation.

Bruce Cardoza

Greetings—and welcome to a new FOOM feature, **CRIME FILE.** If you're like most comic fans, you probably find yourself picking up a mystery or detective story from time to time to read Sherlock Holmes, Mike Hammer or James Bond. That's why I think you'll dig **CRIME FILE**—because here, **you're the detective—YOU SOLVE THE CRIME!!** In each tale you'll face a line-up full of surprises that will test your powers of deductive reasoning. Try this one and see what I mean. I call it. . .

GOLD ON CRIMSON

The giant Manta Ray paused in his glide, hovered for a moment as if trying to pierce the gloom ahead, then dove away. Nearby, a Saber-toothed Viperfish swam through a shaft of light, frightening a school of anglers who dozed close-by. To the side of another tank, a pair of Lantern Fish glowed, seemingly to watch the silent figure moving up the stairway. They blinked out and vanished into the liquid dark.

Though it had closed several hours earlier, there was activity tonight in Pell's Seaquarium. In the basement, a weary clock standing against the wall began chiming the hour of eleven. As if given a signal, a stocky weather-beaten man entered the room to join another who sat waiting behind a table littered with maritime charts and log books.

"Right on time, aren't you, Webb?"

"Wouldn't be late for this deal, Devlin. It's to big," the man behind the table said.

"If old man Pell's really found that sunken treasure, I want in on it. Everyone said he'd gone crazy with all that deep-sea diving, but he found it and made a map—and now he's selling partnerships."

"There's enough for all of us, mate, judgin' by that gold doubloon he likes to rattle 'round in front of everyone. Says it might even be Spanish Armada gold," Devlin offered, squinting through the curling smoke of his calabash. "Aye, enough to tempt Neptune himself, a king's ransom, blood money and cursed it be! The sea don't give up her treasure easily!"

"Then don't cut yourself in," Webb said, moving from behind the table to face the clock. "Wonder what's keeping him? Let's go up to the office. The sooner we begin, the better!"

Devlin closed the door behind him as he followed Webb up the staircase. On the ground floor, the two men cut through the maze of tanks, bathed in the eerie glow of hidden underwater lights that were crossed by bizarre shafting silhouettes with tenacles and fins.

Along the narrow second floor hallway, they could see Pell's open door, spilling light into the corridor. Something was wrong. In a moment, Devlin's stocky shoulders blocked the doorway. Webb peered over them.

Old man Pell lay on the floor in front of them, staring sightlessly at the spear-gun shaft that jutted awkwardly from the crimson bullseye that was matted to his chest. Above him stood a tall, menacing figure in a dark trench coat.

"Strike your colors, mate," Devlin commanded, trying to pierce the shadows under the brim of the stranger's hat.

"Just got here! I had an appointment with Pell tonight at eleven. If you don't believe me, check his appointment book on the desk." The stranger's tone was cool, almost icy. "He was dead when I arrived."

"The devil you say! Where's the map?"

Without moving the old seaman, Webb circled, dropped to one knee and emptied the dead man's pockets. A quick search produced a handkerchief, wallet and the heavy gold doubloon. Nothing more, except a still-warm pipe that smouldered nearby.

Then Devlin spotted the clutched fist. Stooping, he pried it apart, found a torn corner of a map inside. "Looks like yur in big trouble, mate," Devlin predicted as he glared up at the stranger.

"No more than you are—or you!" The stranger beckoned at Webb accusingly.

"He was alive when I passed the office at quarter to eleven on the way downstairs. I heard him jangling the goldpiece in his pocket like he had a habit of doing!" Webb thrust his hand in his pocket, jingled some coins to make his point, then looked at Devlin.

"Guess I went by about five minutes after that," Devlin said, "on my way to my room to get some tobacco. I heard Pell havin' a squall with someone but didn't pay it no mind. I just take care of the fish here, not the boss' business! Then I went down to the basement where we were all supposed to meet!"

Suddenly Webb stiffened. "That shaft—it's from your spear-gun, Devlin!"

"Stow it! That don't mean nothin'! Anybody could have taken it from the rack! Even you mate," Devlin looked at the stranger. "Suppose you tell us what you were doin' here!"

The dark-clad figure stood motionless, but somehow the small aquarium tanks lining the walls threw their shimmering reflections across his silhouette in a way that gave him some of their life.

"I knew Pell had found the treasure. I came here tonight to talk him out of getting it. I wanted him to let the sea have her treasures. In exchange, I hoped to show him the wonders of the undersea world, things few men would ever see. Now, he'll never know."

Outside, the surf raged against the breakwater. The night tide hammered its way into the room where the three men stood. Glittering webs danced across their faces, while something unseen stirred the life in the tanks into restless, angry motion.

"All that remains is to bring his slayer to justice." With a simple movement, the stranger shrugged the coat from his shoulders and faced the murderer. "You killed him!"

"Namor, the Sub-Mariner!"

Suddenly the killer leaped for the spear-gun rack just inside the doorway. With a lightning motion, he notched a shaft into position. "The treasure's mine," he hissed as he triggered the arrow-headed lance at Namor's heart.

The Sub-Mariner's eyes narrowed crually as the shaft splintered against his chest. His face a grim mask, Namor stepped forward. The murderer panicked, stumbled backward smashing a row of tanks behind him. On the wall just above him, he spotted a pair of crossed harpoons. Ripping a lance from its moorings, he hurled the shaft with deadly accuracy. Almost faster than the eye could follow, the Lord of the Seas darted aside so the lance missed by a fraction of an inch and shattered an array of giant coral shells on a cabinet behind him.

A second later, the killer had the second harpoon off the wall, determined not to miss again. But Namor had seen enough. With the speed of an eel, he smashed the wooden shaft with a savage slash of his hand, then grabbed the steel lance and bent it around his adversary's body, pinning his arms to his sides.

Deftly, Namor reached inside the killer's jacket and extracted the treasure map for which Pell had been killed. Crumpling it into a ball, the undersea monarch whispered a command and dropped it into a tank of Warrior Fish who tore it to pieces.

"I leave the rest to you," he said to the man whom he had just exonerated and strode from the room without looking back. Moments later, from the window, that man saw the Sub-Mariner vanish into the waiting sea. ●

How did the Sub-Mariner know who the killer was? All the clues are there. Re-read the story and see if you can solve the crime like Namor did! Check your deductions against the solution on page 31.

STERANKO'S CRIME FILE

I heard it through the Fanmail! — Roy Thomas

TOP SECRET

IMPORTANT MESSAGE FROM CIPHER! As we promised last issue, a mystery message containing advance information about the world of Marvel has been running on the Bullpen page of every Marvel comic. The secret of that coded message is known **only** to those in the ultimate underground movement — the secret society called CIPHER which includes every FOOM member in good standing. That **TOP PRIORITY MESSAGE** will remain a mystery to the comic buying public — but **you will be able to read it** by utilizing the cryptographic decoding devices revealed in each issue of FOOM! Special — THIS PERIOD ONLY!! Just before this issue went to press, CIPHER intercepted the secret codebooks of HYDRA, the subversive organization dedicated to world domination. In keeping with this issues theme, it was decided to use the Hydra code here. What irony!

PRIORITY MATERIAL FOR FOOM MEMBERS ONLY!

The symbol on the far right is the secret insignia on the CIPHER organization. It will identify you to other members of the secret inner society if you cut it out and paste it where it will be easily seen, like on school book covers, or sew a patch like it onto your favorite jeans. See how long it takes you to spot the secret symbol on someone else!

Here's how to decode the super secret messages that appear in Marvel comics until the next issue of FOOM appears with a new code:

1 — First we'll show you how the code works by encoding the words:

SUPREME HYDRA

Begin by staggering every other letter, dropping it onto a line below:

S P E E Y R
U R M H D A

2 — Next, stack up the letters and split them into groups of four:

SPEE YR—
URMH DA—

Since the second groups fall short of four letters, fillers must be added like this:

SPEE YRWX
URMH DAYZ

Then reverse each group:

EEPS XWRY
HMRU ZYAD

The message is now encoded!

3 — To decode, simply reverse the groups in the message:

EEPS XWRY to **SPEE YRWX**
HMRU ZYAD **URMH DAYZ**

Then pull the lines together, slightly jogging the lower one:

S P E E Y R W X
U R M H D A Y Z

Reassemble the message by dovetailing the two lines:

SUPREME HYDRAWXYZ

Eliminate the filler letters at the end and break the message at the proper place!

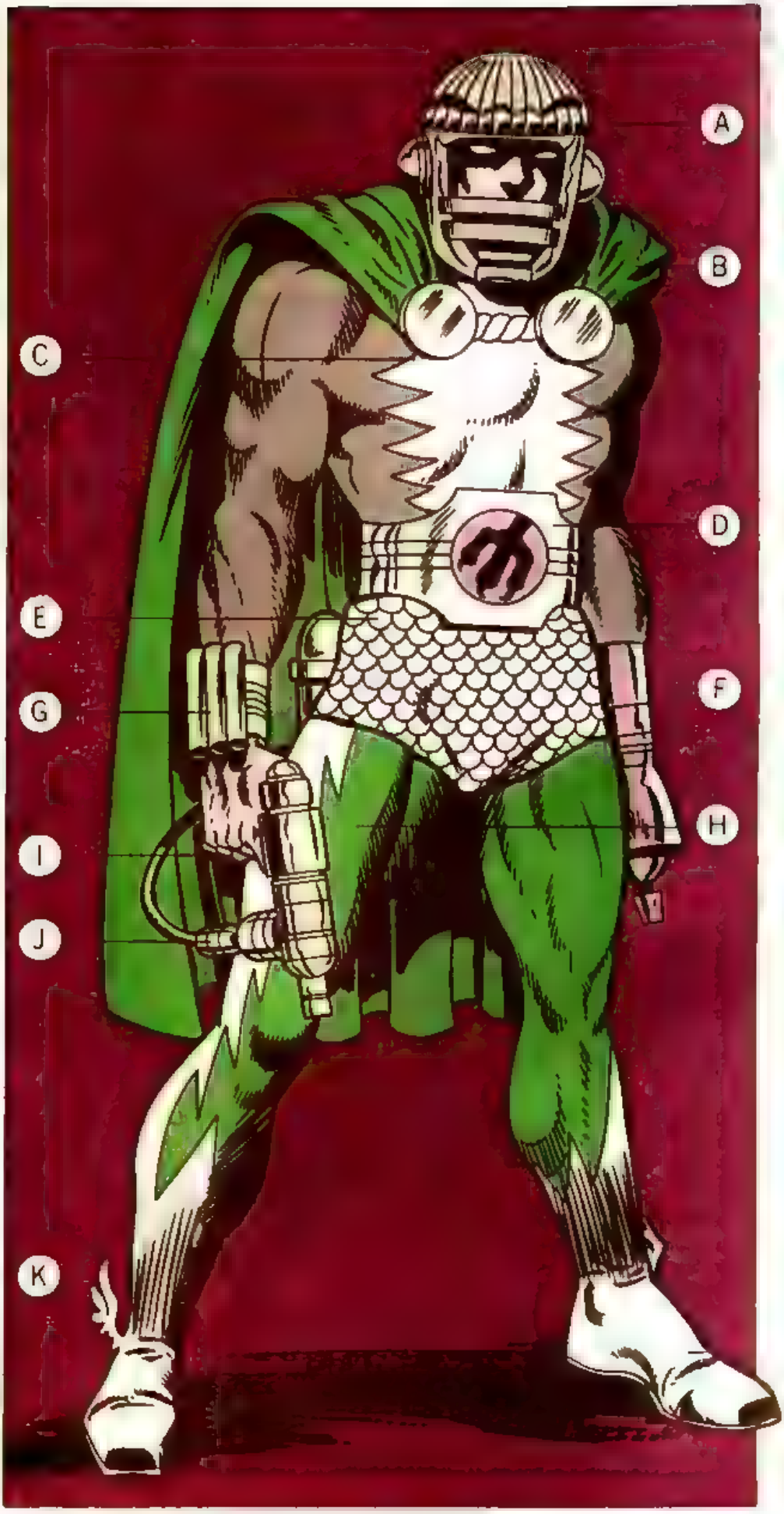
Here's a message to practice on:
UYEW TAEA SHDR YAEO BOFU ATSO ONCI TILF AYEE PQZD
HONH ESMV CITE OTED OMOR THOK TNAT ONLA NHMN WVXS
Now make up your own message!

A FOOM SPECIAL FEATURE!

VILLAIN FILL-IN

What will the well-dressed villain be wearing next year? That's the question plaguing the Beau Brummels of the swinging scoundrel set. Endeavoring to answer this provoking inquiry, we've asked the Kings of Carnaby Street and the fashion leaders of the world. No, you won't be seeing Pierre Cardin or Jantzen labels on any baddies' cloaks or cowls, but you might see some strangely familiar raiment again, draped over the shoulders and shells of some of your favorite villains. Just to make a point we assembled some of the most sensational apparel this side of Levi Strauss and came up with the rogue pictured here — the **Ultimate Marvel Villain.** The batty bullpen hasn't gotten around to this one yet, but we have, and here he is for your edification. He combines the best (or worst) of eleven of Marvel's nastiest foes. Now let's see if you can figure out who we took all these interesting gimmicks from. Use the clues if you need a little help!

A. The helmet of a Kree custodian
B. The cape of a malevolent monarch
C. A t-shirt from a fishy foe
D. The belt of an oriental overlord
E. Shorts from an Asgardian enemy
F. The fist of a noisy nemesis
G. Stingers of a prickly opponent
H. Trousers from a shocking bad guy
I. Rings from a far-Eastern enemy
J. The gun of a sticky super-foe
K. Wings of a watery wonder



the sensuous villain

(or, Crime Does Not Pay, But the Hours are Good)

Charlie Swift after
Ed Noonchester

There are so many people trying to be villains these days, yet so few succeed. Why is this? There certainly isn't any shortage of Bad Vibes or Victims around. Just what is this deciding factor that makes or breaks a miscreant. The answer is **training.**

Yes, training is the keynote of being a true villain, and training is the topic of this discussion. Many people have asked, "What are the personality requirements in being a villain?". There are two basic requirements.

Requirement #1 **Get everything you want.**
Requirement #2 **Want everything.**

These two rules are very **important.** Memorize them. Put yourself in the proper frame of mind by chanting this simple mantra daily:

"Give me . . . give me . . . give me . . ."

As for rules to be broken, there are basically only ten (found in most any Bible).

The next step is to decide just what kind of villain you would care to become. There are several selections:

1. **The Tantrum Type** — He raves at anything that moves. Often travels in flocks of one. He develops powerful superpowers like Bad Breath and wears tight costumes.
2. **Honorable Fiend** — The classy villain, wears monacle and operates vast organizations through computers and radios. Always keeps a visiscreen on desk. Heroes respect him, "Well, Dr. Doom destroyed Dayton, Ohio again, but you have to respect a man with style!"
3. **Brawny Bulldozer** — The Titanium Man was a good Bulldozer. So is the Hulk, when sitting in as a villain. Being a Brawny Bulldozer is hard work, and developing the ability to walk thru walls is a must.
4. **Evil Incarnate** — This is the villain you love to hate. A tough one to become, one must be absolutely evil at all times. Practice talking back to everyone, including phone recordings. Sneer in your sleep. Wilt flowers and go out of your way to step on small children.

You are now ready to practice some villainy. NOTE: Do **not** begin by attempting to take over the world. There is currently a long waiting list on this attainment, which is very hard to perform. Start out small. Say, take over the town of Searchlight, Nevada for a few days. No one will ever know nor care, and it affords good sport and practice.

Next, try something a little larger, like a Woolworth's maybe, or Rhode Island. These trophies make for a good portfolio or charm bracelet, and are great conversation pieces.

Your next step is to seek an apprenticeship with a Major Villain. Big shots like the Yellow Claw, Baron Strucker, and The Kingpin are always on the lookout for bright young evil executives for their organizations, as in this line of work the turnover rate is very high.

After being hired by an "organization," keep your eye on the boss and study his movements, along with that of his organization. Then eliminate him and declare yourself the new boss.

You are now in charge of a ruthless band of criminal cutthroats. Treat them right. Memorize the care and feeding of Underlings: Underlings thrive on beer, cigarettes and potato chips. They must always be kept sternly in line. One good way to accomplish this is the old—"Death Reward System." This is the system whereas any underling is rewarded for his endeavors by being executed. Note: this goes for whether he succeeds or fails. Example: "Ah Seymor, I see you've brought me that Pepsi . . . and now here's a little something for you!" "No Boss—NOT THAT! NOT THAT!" (GUNSHOT).

Let us now turn to a segment of a recorded interview with one of the world's most publicised villains—the Red Skull. Pay close attention to his choice of phrase, and style:

FOOM: Well Mr. Skull . . . or would you prefer to be called Red?
R.S.: The Red Skull is my title, buffoon.
FOOM: Er, yes . . . well, I was wondering, Red Skull, if the fact that you have no true super-powers has held you back any in your career. For instance, I note that you have never developed the ability to fly, except in a 1965 Captain America story in which the Captain struck you so hard on the jaw that you—
R.S.: Please, I never care to be reminded of that incident. You see, I believe that what I perhaps lack in super-powers I make up for in charm and charisma, stooge.
FOOM: Thank you. Now Mr. SK- uh, Red Skull, just what do you really believe in?
R.S.: Just one thing. Myself. Me. I believe in and worship my very self with a violent passion. I am, after all, all that's really important in this universe, and it's time people woke up and accepted that simple fact, fool.
FOOM: Well then would you say that you are your own religion?
R.S.: Yes. Of course.
FOOM: Say it's too bad you aren't Jewish. Then you could be called the Red Skullcap!
R.S.:
FOOM: Get it? The **Red Skullcap?** A joke! Ha-ha!
R.S.: If you were a world, I'd destroy you!
FOOM: What?
R.S.: As a matter of fact, I've been meaning to test out my Ion Generator on someone . . .
FOOM: Er . . . fun's fun, Mr. Skull . . . but let's not carry this too far!
R.S.: Oh don't worry. It only hurts for a few hours! Then you die!
FOO: No—don't—
(END TAPE) *

* NOTE: This interview was mailed in from an unknown source. Would anyone knowing the whereabouts of FOOM correspondent Flash Flannigan, please contact this magazine.

Did all of you out there pay close attention to the Red Skull's choice of words? Language is **very** important to any villain (excepting the ones who can't talk, and they usually don't need to.) A villain **never** says exactly what he means, but always keeps people in doubt. For instance, when the Mandarin says, "So Iron Man, we meet again!." It means, "This time I'll kill you for certain!" Or when the Owl says, "Daredevil, you are finally within my awesome power!" It means, "I won." And when he says, "The Black Panther's shrewdness has merely provided a temporary setback!" It means, "I lost."

NOTE: Many up-and-coming villains and villianesses have asked, if it's alright to give away secret plans of world conquest to a superhero once you are sure you've caught him, and would like to gloat in "his last seconds of life." This has generally proved to be a poor practice in the past, as research will prove. For some reason, the hero always learns the location of the secret "master switch" or control room, and manges to halt the scheme at the last moment.

Lastly, choose your headquarters well. You may pick any type: Waterfront warehouse, hollow mountain range, suburban Mansion, underground Vault, etc. Just make sure that you build it around a fueled rocket ship. All the best villains think ahead and do this, allowing for quick escapes. NOTE: Make certain that your hideout roof isn't **too** strong, as this will not enable your craft to crash thru properly. (You may recall the time Modok almost killed himself, trying to fly thru thirty feet of solid steel in a minicopter).

There you have it—the basic steps to becoming a social outcast. It's a tough, rough life, but worth it, temporarily. Just follow all of the advice closely and practice every day, and you'll certainly arrive at the same place that all hard-working villains eventually do.

by Charlie Swift and Ed Noonchester

Next Installment: **Escaping From Prison.**

In keeping with the villains theme of this issue, FOOM member Charlie Parker (you may remember his crossword contribution in issue 2) put his devilish brain to work. Here's Charlie's senses-stunning offering, for which we do honorarily confer upon him FOOM's very own Extinguished Service Cross with Oak Leaf clusters -- that bothersome bumbler, nasty nut and archfoe of Forbush Man, that malevolent master of meddling, mischief and mayhem, the one and only, incomparable. .

DR. FOOM

Felicitations, fellow Foomers, an' welcome to our newest and hottest feature—

FOOM FORUM

No, the FORUM will **not** be a mere letters page, the newsstand comics are the place for those. Instead, the FORUM will be a place where the ranks of FOOM Assembled will be given a chance to **discuss** the philosophy of their favorite books and characters—and the writers and artists who produce them.

Yet more than simple discussion will fill these pages. Here the **Voice of Marveldom** will have the opportunity to debate the wit, wisdom and wonder of the World's greatest comics group. Readers everywhere will have the opportunity to **engage in a running dialogue with each other**—to answer and respond to the cogent comments and offbeat observations made by your fellow Foom-Men all over the world.

I'd like to talk briefly about something that's bugged me for a long time, distribution. Most comics fans are content to go to the local newsstand and candy store hunting among various racks for their comics. Frequently, the display of comics magazines is poor, often the books themselves are badly mutilated, and nobody seems able or willing to do anything about it. I live in New Jersey just a few miles from New York City, yet, recently I've had the experience several times of going to buy my comics and finding that they are either weeks late, or worse, they don't come in at all. Recent issues of Marvel's new black-and-white line have been almost hopeless to find. Frankly, I am fed up with going into a store and finding comics relegated to a dusty, box-filled corner where most look like they'd been doubling as accordians. This is not the fault of the creative people at any comics company, but of the distributors and displayers who obviously do not have the regard for this art form that we do. If the average guy received his **New York Times** the way I've seen many of my comics look, complaints would be in order. The poor display and distribution of comics certainly does not enhance their image, and I'm betting it does nothing to increase sales. We in FOOM are a potent force in the comic world, and if a movement is to be started benefiting both fans as well as publishers, this is the place to do it. All of you who are fed up with comics that are weeks late and in poor condition, write. If we organize and set a goal, I believe something can be done. We needn't accept our favorite passtime in the form that does it no justice. Again, please write, not with your complaints but with your suggestions and let's see if we can lick the problem of distribution that nobody else has been able to do. Thank you.

Ralph Macchio
Cresskill, N.J.

It was in 1962, that I bought my first Marvel comic. It was **Fantastic Four** 3, and it had to be the most exciting comic I had read in four years. (I had been buying comics for about six years, but I could not really read them until I was six years old.)

Marvel Comics grew and so did I. I saw Johnny Storm find the Sub-Mariner in a Bowery flop-house. I witnessed the flight between Spider-Man and his first supervillain, The Chameleon. I watched as young Matt Murdock saved a blind man from being hit by a truck. Now, during the past two years, I've watched Marvel come out with numerous new titles. (Not counting six or seven horror books which contain about 50% reprints.)

Of these titles, I only read and buy, at this writing, sixteen of them, and am considering forgetting about four more. Of all of them, I consider two to be original concepts.

First of all, I eliminate **Marvel Team-Up**, which is Marvel's answer to the **Brave and the Bold. Team-Up** is a good mag. Gerry Conway and Len Wein have mixed the stories between sci-fi and the old hero-villain fights, although I would like to see a little of what **B&B** works with, namely the heroes fighting against organized crime, pushers and killers. Nonetheless, **Team-Up** is a successful formula.

Captain Marvel, Ant-Man, and **Dr. Strange** have all been revived, picking up where they left off. In his third try, **Captain Marvel** returned after the Kree-Skrull war epic in the **Avengers.** At first, it was a disappointment. The plots were tired and Wayne Boring's art was dull. Now Mike Friedrich and Jim Starlin have taken over and have continued the Kree-Skrull conflict. Hopefully, **Captain Marvel** will be back to stay.

Ant-Man, once again had Hank Pym stuck at one size. It was **Land of the Giants** all over again and despite some fine Herb Trimpe art, the series disappeared.

Dr. Strange is still struggling with the forces of darkness, this time from concepts created by Robert E. Howard. Going through five artists in six issues, none of them have equalled the imaginative art that Gene Colan and Tom Palmer created for the good Doctor.

The Defenders is another group mag giving you four heroes for the price of one. This group, however, only gets together when absolutely necessary and even then they are not too happy about it. Steve Englehart's stories have been plagued with anti-climatic endings and a lack of direction. Maybe now that Len Wein has taken over, they'll find the direction needed.

Tomb of Dracula, Monster of Frankenstein, War of the Worlds, **Kull,** Thongor, **Werewolf By Night, Supernatural Thrillers** and many of the stories in the horror mags are adapted from someone else's work.

Kull, Thongor and Conan were created back in the thirties as was Doc Savage. The comic market is currently being flooded with these and other adaptations of the old pulp heroes. I have enjoyed the paperback collections of Robert E. Howards' works, but in the comics, they sometimes achieve a sameness that's sickening. The direct adaptations of stories are usually good, but the new plots seem like rehashes of everything else. Perhaps you can get too much of a good thing. Sword and sorcery is all over the place, even in Marvel's extension of **The War of the Worlds.**

Artwise, Barry Smith ran hot and cold. At times he would turn out some really great stuff, and at others, he would be rushed and confusing. This is probably due to the pressure put upon him. It's a shame that a decent work schedule could not be set up. John Buscema is handling Conan now. His first story had me longing for the great work he did on **The Avengers** and **The Silver Surfer.**

Mike Ploog has proved to have the golden touch for selling a book. **Monster of Frankenstein** is still another adaptation, but it's a good one. It is without a doubt, the most faithful reworking of the original story, but once Marv Shelley's tale has been run through, they'll be stuck with another **Man-Thing/Swamp-Thing** type story line.

The two other Ploog assignments are **Werewolf By Night** and Man-Thing. **Werewolf** would make Larry Talbot sick to his stomach. In seven issues, the beast has only won one fight. He is always the hunted and never the hunter. Gerry Conway has taken the werewolf and has done nothing with him. The only thing that sells the book has to be the current popularity of werewolves and vampires. (Look for werewolves to appear soon in **Spider-Man** and **Captain America.**

Ghost Rider is the most ridiculous mag Marvel has ever come up with. It's another man-into-monster-at-nightfall story, only he's not a monster. He's more of a flourescent Dr. Strange with the Human Torch's ability to control flame. It opens with Johnny Blaze (offhand I can think of four Marvel characters who are named Johnny) offering his soul to the Devil to save his best friend. The Devil accepts, but cannot claim Johnny's soul because his girl, who walks in on the ceremony and very calmly orders Satan to get lost, loves Johnny and is pure of heart. If you can understand and accept that, more power to you.

Bram Stoker's immortal vampire, Dracula, has survived countless films and short stories. Marvel has now given us another version. **Tomb of Dracula** has been developed in steps by four different writers. Gerry Conway started the series and revived the good Count. Giving him a human descendant who swears to destroy him, Conway confused some of the vampire legends and

failed to give the stories any atmosphere. Archie Goodwin took over and developed Dracula's character. He introduced Van Helsing's descendant who is also dedicated to destroying vampires. Goodwin pitted Dracula against more modern ways to hunt vampires such as the shadow of the cross protected by high-powered flashlights.

Gardner Fox continued the chase and added a touching subplot with the Moorlands Monster. Fox wisely avoided a fight between the two creatures, giving us a break from the frantic pace that the stories had kept up.

Marv Wolfman added still another descendant. Quincy Harker is the son of Jonathan Harker. Harker fights vampires with gadgets such as a net with garlic filled weights and poison-tipped wooden darts. I'm not too happy with thihs development. Up till now the fight against Dracula has been a battle of wits. The addition of flashy gimmicks destroys the mood of the storyline. True, Dracula is now trapped in the twentieth century, but to carry this too far would ruin Dracula as an evil force. If Dracula's legions can be easily dispatched, then it is only a matter of time before Dracula succumbs and that would blow the whole series.

Soon, another vampire-slayer was introduced. Blade is his name and he's a black vampire hunter who runs around with wooden knives strapped to his jacket. He is also immune to the bite of the vampire. The whole thing is childish and stupid. How can anybody be immune to loss of blood? Perhaps he has some of Luke Cage's iron skin on his neck.

This working in of characters and antics aimed at younger readers has doomed many a comic, like **X-Men**, Deadman, and **Silver Surfer.** Stan Lee has often said that he wants to uplift the comics medium to where an executive would be able to buy a comic and not be considered a little odd. Lee had done this, by humanizing his heroes, which was the basis for Marvel's original success. This policy has been followed ever since, but only slightly improved upon. Twelve years of the same formula and its potency is bound to diminish. An exception is Marvel's **Hero For Hire,** and I will get to Luke Cage in a moment.

The curse of having to appeal to younger readers seems poised over **Warlock,** Marvel's what-could-have-been series. With all the super-heroes in the world, Marvel created another Earth, on the exact opposite side of the sun. The idea is not a new one, but it is better than the parallel Earths that National keeps coming up with. The High Evolutionary, who originally appeared in **Thor** 134, attempts to create a better Earth than the one he was born on. This time though, he plans to eliminate the aggression in man. His plan is thwarted by the Man-Beast that he himself created. The flaw of man emerges again, but the circumstances which lead to the super-heroes and super-villains of True Earth have been eliminated, to insure the rule of the Man-Beast.

All this was witnessed by Him, the ultimate being who was artificially created in **Fantastic Four** 66-67, whose cocoon was found by the Evolutionary. He convinces the Evolutionary not to destroy this new Earth, to give him a chance at stopping the Man-Beast and nurturing the decent spark in man.

Warlock battled the Man-Beast amidst bits of social comment. Man-Beast was defeated, but seems to have reappeared in the guise of President Rex Carpenter, who, between pages nine and twenty-seven, of issue #5 began to look like the defeated villain.

The story line is more flexible because it does not have to conform to Earth history or current events. Death comes frequently and, at times, in great quantity, as in Ron Goulart's story, "The Day of the Death Birds". The plot concerns the accidental activation of aerial death-machines. With stories such as this, **Warlock** seems destined to be the most important and sophisticated comic on the market, but as I said, there's that damned curse.

Doctor Doom has already been introduced into the story, but having him as a crusading scientist is an interesting and, so far, well-handled twist. However, Reed Richards enters the scene as Doom's associate. This in itself is not bad, but Richards is transformed into a savage monster called The Brute. Haven't we had about enough of this, fellas?

Finally, I come to **Hero For Hire.** Of all Marvel's new features, this one is my favorite as it breaks an old Marvel tradition, which I mentioned earlier. Since the F.F. went up in that rocket, Marvel characters were humanized by giving them social problems and hang-ups. **Hero For Hire** is different, because Luke Cage is humanized by his background and his character, and this has kept this young series rolling, despite the inconsistant scripts and art.

Cage's character stems from his background, which started on the streets of Harlem. He grew up hard, but with a sense of honor and loyalty that showed when he saved a man who was later to become his enemy, responsible for the death of the woman he loved.

Vengeance was the key to the opening story, and even though Cage's foe became a gimmicky dude named Diamondback, the development of the Hero For Hire business gave it a new feeling, and that feeling was good.

Cage is a man answerable only to himself. His mercenary use of his powers make him unique, but despite his power he is a sensitive man capable of compassion and pity, both of which were displayed in Steve Englehart's story, "Jingle Bombs". In it, a madman tests Cage by pitting him against a century-old mugger, a disabled and unbalanced Viet Nam veteran, and a futuristic security officer from 1984. Cage passes the madman's test and stops him from setting off an atom bomb.

Though a few of the mysteries were a little thin, Cage makes them stand up. The only fault of the series is the artwork. It seems as if every other story is drawn in a big hurry so that more time can be spent on the next. George Tuska and Billy Graham are a fantastic team, when in top form, but Graham's solo efforts have been weak, and having Paul Reinman ink his work in issue 6 was a disaster. Graham is capable of some really great and imaginative illustrating. Hopefully, his adaptation of one of Howard's original Conan stories will show this.

Marvel has introduced a few other series, but I have glanced through them at the newsstands and remained unimpressed, so I choose not to mention them. However, I have wondered how Shanna manages to keep her physical attributes tucked into her scanty leopard skin, but then, as I looked over the previews of Marvel covers in Steranko's bi-monthly publication, **Comixscene,** I see quite a bit of feminine cleavage. It looks like Marvel has come up with a much more adult way to sell comics.

This only shows that the comics media is also affected by trends, but then, that's what this forum has been about, in a way. The trend now seems to be monsters, thanks to the change in the comics code, pulps, and sword and sorcery, but then, comics have always been based on these concepts. So, as I've said, it's still the same old song. It wouldn't be so bad if something new and challenging were done, and the comics media, as well as any media should always be looking for a way to improve upon what it has done and find out what else it can do. In truth, it should be expected of them.

I have written this article with the focus on Marvel, because their work has inspired me in my own urge to create with both words and art, things to be both enjoyed and, at times, thought about.

In the sixties they truly did "usher in the Marvel Age of Comics". Unfortunately, for the most part, they are still in that sixties age, while I have moved on to the seventies.

Paul Wishinsky

Here's how to submit a comment to the forum: all submissions must be typewritten, double-spaced on 8 1/2" x 11" white paper. Please try to keep your response relatively short (for the sake of your poor overworked editor). In return, we promise to diligently read and carefully consider each contribution for inclusion in the FOOM FORUM. Mail them to: FOOM FORUM/Box 1827/New York City/10022.

Every issue, we'll be publishing as many of your statements on the Idealism of Marvel as can be crammed into the space alotted. So keep watchin' and perhaps your words will be those chosen to inform, illuminate and educate the far-flung Fellowship of FOOM!

CRIME FILE SOLUTION

Webb lied when he said he heard Pell "jingling his goldpiece in his pocket," because there was nothing in Pell's pockets for the doubloon to jangle against. At 10:45, he entered Pell's office and an arguement ensued which Devlin overheard. Immediately afterward, Webb killed Pell, stole the map, and rushed down stairs just before Devlin arrived. Webb knew someone was coming to Pell's office after seeing the appointment pad notation for 11:00. He suggested they go to the office instead of wait for Pell in order to frame the visitor for murder. It might have worked except for the presence of the Sub-Mariner.

WYATTWINGFOOT
MOLEMAN
INHUMANS
REDGHOST
GALACTUS
SKRULLS
BLACKPANTHER
DIABLO
WATCHER
SILVERSURFER
DRDOOM
HULK
SUBMARINER

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which it provides.
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Under Stan,
Irrepairable,
With good fun
And premiums
For all.
by Mike Martin

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3 DR DOOM
4 GORGON
5 WOO
6 LONG TOM
7 MOONEY
8 MORROW
9 OVERLORD
10 QUASIMODO
11 SCORPIO
12 THONGOR
13 SPOOF
14 WOOD
15 WINGFOOT

A. The Sentry
B. Dr. Doom
C. Tiger Shark
D. Yellow Claw
E. Loki
F. Claw
G. The Porcupine
H. Electro
I. Mandarin
J. Trapster
K. Sub-Mariner

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